TWO ECTIONS ECTION II

THE ART NEWS



ESTAB LISHED 1902 FEBRUÁRY 25, 1939 \$ FRENCH PÁINTING LÁNDMÁRKS \$ 2 WÁTERCOLOR EVENTS TINTORETTO IN ÁMERICÁ \$ ROMÁNTICS

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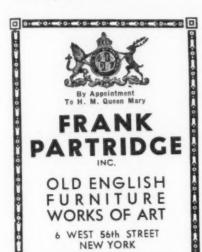
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THE ART NEWS

ESTABLISHED 1902

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"HERCULES AND ANTAEUS," TINTORETTO'S HOMAGE TO MICHELANGELO

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THE ART NEWS

FEBRUARY 25, 1939

TINTORETTO ON 57TH STREET

First Loan Exhibition of the Great Cinquecento Venetian

BY ALFRED M. FRANKFURTER

As A belated but nonetheless welcome and vigorous American postscript to the great Venice exhibition of the summer of 1937, the Tintoretto loan exhibition which Mr. Askew has just arranged at Durlacher Brothers comprises eleven important works from American private collections of which by far the majority could successfully have graced the spacious walls of the Palazzo Pesaro, here constituting admirable and sufficient refutation of the slur cast by the organizers of the Venice exhibition upon private collections and the greater part of Tintoretto's oeuvre not there exhibited. Although the eleven paintings now being shown are not only a cross-section but also the major substance of our possessions of the last great Renaissance Venetian, it involves no chauvinism to make them the basis for a distinct pride in American taste and

would serve a purpose alone by thus charting progress for the benefit of the future.

It does, however, a good deal more. Inevitably awakening nostal-gic and majestic memories of the artist's most monumental masterpieces as they hung in the brilliant, dustless summer sunlight of the Grand Canal, it also recreates in a smaller scale the same grandeur of artistic personality and accomplishment. This unique genius of his time and place has the faculty of fascinating and compelling his spectators on every occasion anew: the explosive style, the dynamic compositional and formal language, the unreal and yet convincingly natural scale of color are each time a renewed source of surprise and wonder and pleasure. In its union of dramatic with lyric line, it is all very much like going to the opera, to the *Orfeo* or *Don Giovanni*



LENT ANONYMOUSLY TO DURLACHER BROTHERS

TINTORETTO'S "THE FINDING OF MOSES," JUST PRIOR TO MICHELANGELO'S STRONG INFLUENCE, AS SEEN OPPOSITE, CA. 1570.

American collecting as demonstrated in choice and quality here. It is only necessary to compare the single department of Tintoretto portraits—the, with two or three exceptions, sorry aggregation of likenesses by assistants and more remote followers, and others autograph but repainted or ruined, seen at Venice, with the superb portraits now lent by Mr. Henry G. Dalton and the Nelson Gallery, Kansas City, as well as those in the Frick and Eastman Collections, regrettably unavailable for loan—to sense the standards observed by American collectors, which have been followed with equal rigor in the acquisition of larger compositions. An exhibition like this

or *Tristan* which can be heard again and again at regular intervals, always with a fresh realization of artistic unity and quality. And the analogy to music is not far flung with Tintoretto. He emerges as the culmination of Venetian painting of the fifteenth and sixteenth centuries—the pictorial school which, more than any other, is integrally musical, beginning in its affiliations with the greatest European lyric and epic poets and continuing through a hundred years in which symphonic union of color and form gave the painting of Venice a primarily and unmistakably lyric character.

Of its development by Tintoretto in his mature period there is

eloquent testimony here in the great harmonious pyramid of the composition of the Finding of Moses (lent anonymously) which rises out of and against the landscape like the noblest contrapuntal crescendo of a Bach fugue in the dominant of the green naturalistic tonality, or, more complicatedly yet even more sonorously, in the triumphant dual surging of combustive form and vivid. electric color in the wonderful Hercules and Antaeus (lent by the Wadsworth Atheneum, Hartford). Lyric association, nevertheless, is but one of the protean aspects of Tintoretto, and though it serves as an adequate introduction, it offers only a partial survey of his

For it is as a painter, pure and simple, that he must be considered, toward which this exhibition accomplishes much in the sense that, with a single exception, he is shown in his full maturity after 1570 when he was fifty-two years old and in the incredible vigor and performance of his old age. As a chronological and source document, the Hercules and Antaeus has an important place. Compositionally it shares with the great Crucifixion in San Cassiano, Venice, dated 1568, the first manifestation of Tintoretto's own invention of the placing of the horizon at very nearly the bottom of the picture, at, so to say, the ankles of the foreground figures, in deliberate dramatic enhancement of the main action — a device which occurs again in Dutch landscapes of the seventeenth

century though in figure painting not until Lancret and Fragonard in the dix-buitième. But if this overwhelming projection of the struggling giants has ever been delightfully clear to me, I have always speculated upon the exact source of the tremendously Michelangelesque figures, bulging with sinew and extrovert force, until I happened again last summer upon a familiar drawing that made precise the especial feeling here of Tintoretto's constant debt to Michelangelo: the superb black crayon Tintoretto Samson and the Philistines in the collection of Mr. F. Koenigs, Haarlem, which is the artist's sketch of the famous lost Michelangelo sculpture of which a wax model is still in the Casa Buonarotti, Florence. From this, his own direct copy of Michelangelo, Tintoretto's painting has borrowed nearly every element of the relationship and juxtaposition of the two bodies, with the signal reservation that not only have positions been interchanged but the flying arms and legs of the respective figures have also.



LENT BY MR. HENRY G. DALTON

"A SENATOR," A MAGNIFICENT LATE PORTRAIT (ABOVE): "THE BAPTISM OF CLORINDA BY TANCRED" FROM TASSO'S "GERUSALEMME," A GREAT COMPOSITION CA. 1585 (BELOW)

LENT BY MRS. FRANK G. LOGAN



Therefore 1570 may be taken as the approximate date of the entry of Michelangelo's direct influence into Tintoretto's style, proven here by the comparison between the Finding of Moses, still in the conventional Venetian tradition established by Titian, and the Mars and Venus (lent by the Art Institute of Chicago) of about ten years later, with its monumental treatment of the nude figure that instantly recalls the allegorical figures of the Medici tombs. Yet shortly afterward, in the magnificent structure and emotional evocation of the Baptism of Clorinda (lent by Mrs. Frank G. Logan), the influence has been completely assimilated and become merely a strengthening part of Tintoretto's expression of the Venetian lyric scheme: the sculptural figures have been subdued by the singing tonalities and the atmospheric density in which Tintoretto anticipates Velasquez. Of the same period, the far too seldom seen Diana (lent by Mrs. Samuel Sachs) is a particularly striking example for its revelation of Tintoretto's technique of construction. especially the design of drapery which, as Mr. Askew pointed out to me, recurs as a positive factor in the Hercules and Antaeus, as well as in the great Christ on the Sea of

Galilee, the superb work from the very last years which I have published so frequently that I cannot add anything but a reiteration of its monumental significance of the final phase of the master, in which he is at least the equal of all Greco did thirty years later.

This leaves us with the portraits, that ever debatable quantity in the output of Tintoretto. Two of them New Yorkers are very fortunate to have their first opportunity to see. Kansas City's Tommaso Contarini, the stately likeness of the naval hero of Lepanto, represents the great formal portrait by the chief decorator of the Doge's palace at its highest. All the dignity of the Republic, all the code of warrior and officer, all the panoply of victory-and yet not an inch of the man and his personality is lost; summed up in the nervously drawn head and the clearly blocked out dominant of red, this is exemplary of Tintoretto's great contribution to formal portraiture. Mr. Dalton's Senator is more familiar and, in its later style, less obvious: one is caught first by the impressionist tour de force of the senatorial robes in their broad brushwork, and only later, but with increasing impact, senses the delicate adjustment of the sitter's psychology

(Continued on page 20)

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"LA MONTAGNE STE. VICTOIRE" BY CEZANNE.

AN UNUSUAL VIEW WITHOUT **FOREGROUND**

EXHIBITED AT THE BIGNOU GALLERY

MILESTONES in FRENCH PAINTING

Significant Charting of the Progress of the XIX Century

BY DORIS BRIAN

T IS really not necessary when viewing the "Significant Landmarks of Nineteenth Century French Painting" assembled currently at the Bignou Gallery-many of them are having

their American début—to seek a common denominator. On the contrary, they assert their right to be enjoyed for their own merits; they can be looked at without intellectual speculation. Yet it is the suggestion of this reaction rather than any formal similarity that is their bond: they are the products of a society, flourishing in France from the last decades of the past century until the eve of the Great War, which left, as its finest artistic monuments, small easel pictures of pleasant, non-controversial subjects. pleasingly presented and conceived as essentially décor de vie. Even the emotionally turbulent Van Gogh expressed a desire, while at Arles, to make pictures which would comfort sailors at sea. With a

few exceptions, the works displayed in this exhibition date from after the period when the Impressionist battle with the Parisian public had been won, and are by artists who were unaffected by the Fauve and Abstractionist frays.

In a Renoir Mère et Enfant of 1910 (reproduced on the cover of this issue), rich without being opulent, pink without being sang de boeuf, the blue eyes and yellow hair of the child serve as foils for the silvery surface which, springing from Watteau, may be the answer (Cont. on p. 21)



EXHIBITED AT THE BIGNOU GALLERY

MANET'S UNFINISHED PICTURE OF HIS FRIENDS, "MONSIEUR HOSCHEDE ET SA FILLE"

Roman Trompe-l'oeil Painting: Boston's Eleven New Panels

BY LACEY DAVIS CASKEY

N EXTENSIVE rearrangement of the Greek and Roman collections of Boston Museum of Fine Arts, made possible by the flooring over of the court in the Classical Wing, has been brought nearly to completion. On the main floor the balconies which surrounded the court have disappeared. The central area has been transformed into one large room, in which the Greco-Roman statues, portraits, and reliefs are now installed more advantageously than before. Space has also been gained for setting fifteen pieces of Roman mural painting in the north, east, and south walls of the room. Four of these, acquired in 1925, were shown until recently in the Classical Corridor. The remaining eleven pieces are now exhibited for the first time. They are carefully executed in the latest Pompeian style, showing fantastic architecture varying in design and color. Seven of them are about six feet high. They form an appropriate and attractive setting for the marbles, which belong to the same period and were found, in several instances, at sites along the Gulf of Naples. A brief account of

the circumstances of their discovery may therefore be of interest.

All the frescoes come from a house privately excavated by Gennaro
Matrone during the years 1800 to 1902 which is situated half a mile

ELABORATE ARCHITECTURAL MOTIFS IN IV POMPEHAN STYLE SHOWING SEMICIRCULAR STRUCTURE WITH LIGHT BLUE WALLS

RECENTLY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON





RECENTLY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON

POMPEHAN TROMPE L'OEIL WALL PAINTING WITH DEEP RED GROUND AND GOLD CANDELABRUM STANDING AGAINST A SIMULATED WINDOW

south of Pompeii between two branches of the road leading to Castellamare di Stabia. Before the eruption of Vesuvius in A.D. 70 the shore of the Gulf of Naples, now far distant, seems to have been close to this modern road. It is probable that the house and the row of shops adjoining it faced the harbor of Pompeii. Objects brought

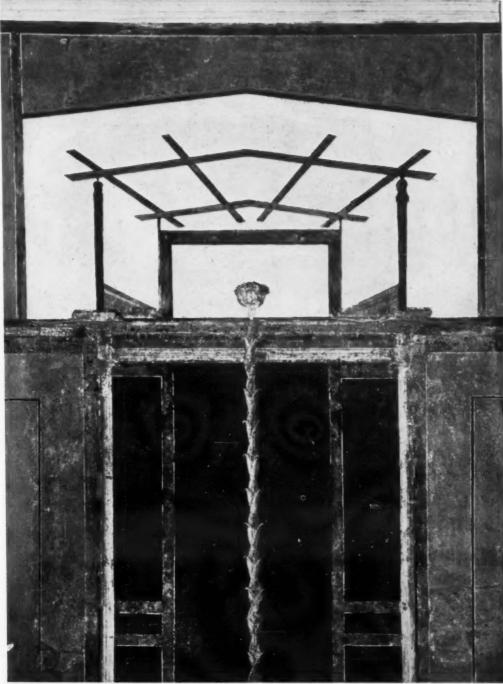
to light in the shops, such as fishhooks, tools for making nets, anchors, bronze ornaments of ships, helped to confirm this theory. And a certain number of skeletons found in the colonnade in front of the shops suggest that inhabitants of the town fled here in an attempt to escape by sea.

The front portion of the house was not excavated, because it was covered by the ruins of a later building. The rear portion, consisting of a large peristyle surrounded by rooms on all sides except the north, was found to be well preserved down to about three feet from the floor. At this level the excavators came upon water, which put a stop to the operations. After removing all the portable finds, including many pieces of the frescoed wall-decoration, Matrone had the excavation filled up, since the land was valuable for agricultural purposes. A few summers ago, when two members of the staff of the Museum visited the spot, fine cabbages and finocchi were growing above the buried ruins. In a more recent excavation to the south they could see the end of the row of shops and other building remains rising out of pools of water.

Matrones' excavation was very meagerly published. But fortunately a few photographs have survived. One of these gives a general view of the peristyle, looking north towards Vesuvius, which appears dimly in the distance. Its dimensions, including the surrounding colonnade, were about sixty-five by seventy-eight feet. The open space was treated as a garden court containing a fountain, marble tables and statuary. A bronze seated figure of Herakles, which occupied a central position in front of the northern colonnade, is now in the Museum at Naples. The walls were decorated with large panels of simple, but pleasing design on a yellow ground. Of these the Boston Museum has five examples, three of which appear in their original position

PANE NOR THE SHOW OF ON T

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PAINTED IN AIRY
COLORS, IS SEEN
THROUGH AN OPEN
WINDOW RENDERED
IN A SETTING OF
TROMPE L'OEIL
ARCHITECTURAL
DECORATION

RECENTLY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON

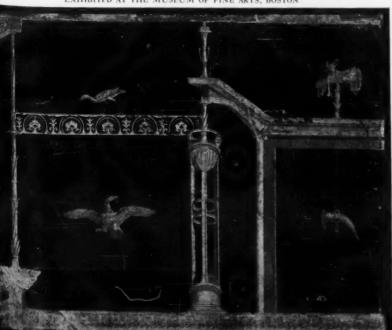
on the north wall. The lower portion of each panel has a ground of deep red within an architectural frame. The vertical and horizontal bands applied over the ground are green. In the center is an ornament cleverly painted to imitate a gold candelabrum standing in front of the wall. Its top shows against the white ground of the upper member, which is evidently intended to simulate an opening in the wall. These "windows" must have been even more effective originally in the dim light under the roof of the colonnade. The airy structures appearing through them, as if at a distance, are painted for the most part in light tones of violet, green and grey. One of these is illustrated at the top of page 10. The panel at the east end of the north wall (reproduced at the top of page 11) shows an attractive variant. It represents a pergola composed of wooden slats supported at the front by slender posts topped with bearded heads. In addition to the five large panels the Museum has a smaller piece showing the simpler decoration between each pair of windows and including the original crowning moulding of the wall.

The remaining nine frescoes were apparently taken from three of the rooms surrounding the peristyle. Two large pieces show the elaborate architectural designs of the fourth Pompeiian style on a brilliant red ground. Most of the details are in yellow or creamy white. In the example illustrated at the bottom of page 10 the walls of the semi-circular structures are light blue. Two smaller pieces have various designs delicately executed on a yellow ground. The principal motive is an oblong panel framed by a wreath, surmounted by a diminutive landscape.

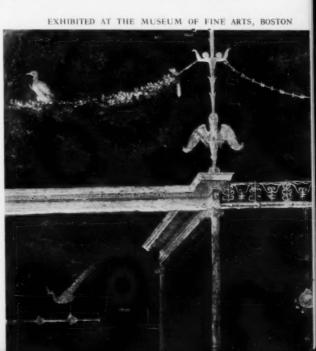
The frescoes with designs on a black ground were acquired in 1925. The example with figures of birds reproduced at the bottom, left on page 11 shows the best of the four. A fifth piece of similar nature was added in 1938, when it was acquired through the Otis Norcross Fund.

With the installation of these frescoes the Boston Museum has now available in an advantageous arrangement a most representative collection of Greco-Roman art of the first centuries of the Christian era such as may be found in few American museums.

EXHIBITED AT THE MUSEUM OF FINE ARTS, BOSTON



DECORATIVE PAINTINGS
OF BIRDS AND FANCIFUL
ARCHITECTURAL MOTIFS
EXECUTED ON A BLACK
GROUND, FOUND IN THE
NEWLY EXCAVATED HOUSE
JUST SOUTH OF POMPEII



Watercolors from a Dual Viewpoint

BY JEANNETTE LOWE

POLES asunder are the two large exhibitions of watercolors now open for comparisons, odious and otherwise. The American Watercolor Society, combining with the New York Watercolor Club at the Fine Arts Galleries, is more than twice the size of the Whitney Museum Exhibition of Contemporary American Watercolors. It does not offer, however, one half as broad a view of what is going on today in the medium



EXHIBITED AT THE WHITNEY MUSEUM "MOTHER OF SPAIN" BY L. J. LIBERTE

best adapted to swift, fluid and immediate impressions. Rooted firmly in tradition, and not a bad tradition at that, the academicians of the former show suffer from a lack of spontaneity, an absence of personal style, and too often an effort to force the medium beyond its natural limits. Technically beyond reproach, in large measure, they rely upon an honest appreciation of landscape for itself and upon the picturesqueness of foreign atmosphere. When they draw from a familiar, colloquial environment for a slice of life, however, it is likely to be a rather dry slice, without the nourishment derived from a strong, emotional basis.

The Whitney exhibition, tingling with life, shows the watercolorist broadening his technique in conjuncion with a point of view greatly enlarged in its scope. There is no dearth of landscapes inspired by a love of the out-of-doors, in vivid, rapid and vibrant



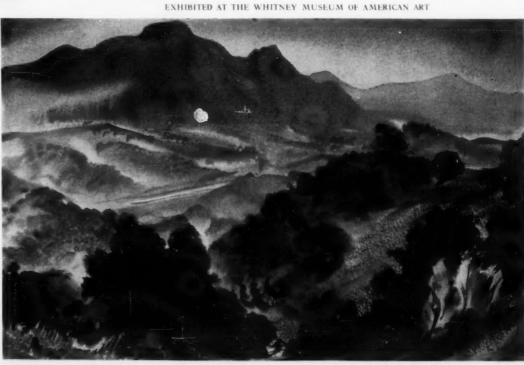
EXHIBITED AT THE AMERICAN WATERCOLOR SOCIETY

RAINEY BENNETT'S "STONE QUARRY: EVENING," DELICATE AND PRECISE

records. Burchfield's Winter Sunshine, radiant and chilly at the same time, is marked by brushwork as deft and personal as handwriting. Clarence Carter's marvelously evocative Semi-darkness Across the Meadows defines its curling foliage carefully, in an atmosphere which bodes no good in a threatening sky and jagged dead tree. Adoph Dehn in Summer Landscape senses his spatial relations soundly, describing the scene in color that is narrow in range, but eloquent. Both John Lonergan's paintings of the sea are rich with salt breezes, Evening, Yarmouth Bar being unusually effective as it entertains the eye traveling toward the horizon. Jacob Getlar Smith, one of the few painters who exhibits in both shows, is well represented in each, though one leans to Tinicum Churchyard at the Whitney Museum. Ben Norris' Cahuenga Pass hangs with the academicians, but it is more suggestive of the inner vitality of nature than of its outer aspects, an attribute which sets it apart from the average.

But the broadening out in point of view does not lie in a sensitive appreciation of landscape. A sense of design, a desire to organize is present in both exhibitions, but it is more marked at the Whitney show. Hardie Gramatky, Paul Sample, who incidentally shows with both groups and Millard Sheets view the out-of-doors as pattern. Sheets has never been seen to better advantage than in *October Gold*, light and spacious and orderly. Pattern has fascinated Ernest Walker in both his paintings, *Battery Park* and *Grey Oak*, in which his color and treatment of material recall the freshness of Dufy.

The descendants of the "Ash Can" school are more numerous in the Whitney exhibition, and their personal comment is stronger. (Continued on page 22) "CAHUENGA PASS" SEEN IN DIAPHANOUS GREEN WASHES BY BEN NORRIS



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New Exhibitions of the Week

ANDRE DERAIN: RECENT PAINTING BY A XX CENTURY CLASSICIST

C ANVASES by Derain, painted during the past decade, are being spotlighted at the Lilienfeld Galleries. They range from the emphatic statement of the *Bridge at Saint-Maximin* to a *Portrait of an English Lady*, chalky in color and deliberately pre-Raphaelite in sentiment. Between these are brilliant flower pieces and the customary array of heads—golden, enigmatical, the skin tightly drawn over the round, wooden contours which give the sensation of belonging to luscious fruits rather than to human faces.

Three important landscapes confront each other and are interesting as samples in the artist's opposing styles. The *Bridge at Saint*-

Maximin, powerful in design, shows color contrasts of an almost painful intensity: chrome yellow sunlight, deep green forest arches, velvet black shadows lighted by touches of red and orange—the palette of Derain's great still-lifes. The Road, on the other hand, swimming in his well known golden haze which has its origin in the rosy light that bathes the late Renoir landscapes, is formalized, flattened and intellectualized to a degree-so much a study of design rather than locality that even the enticing bend in the road leads the eye nowhere. A third landscape in sepia wash is a small gem of composition and subtle folding of tone over tone—a work of lyrical classicism that illustrates Derain's most important contribution to modern painting.

Interesting variants on the artist's familiar themes are a large still-life with unexpectedly fuzzy outlines and black, bituminous tones and a *grisaille* figure study, *Two Sisters*, record of Derain's almost architectural research into form whose results are so magnificently seen in the sculptural solidity of his figures.

R. F.

AMERICAN VARIETY: A MODERN GROUP

A GROUP by some eighteen painters including James

McNeil Whistler one of whose canvases has been borrowed, needlessly enough, by an over-modest management to substantiate the title "Important Americans," is on view at the Sutton Gallery. A visit is well rewarded by a variety of offerings extending in conception from Lawrence Lebduska's primitive *Trappist at Labor* to Anne Goldthwaite's white and green *Negro Village* and Maurice Kish's strong. Pittsburgh-colored canvases in a typically American idiom. Interesting chromatically are Morris J. Kallem's charming *At Leisure* and three canvasses by Lisa Mangor who shows in her juxtaposed reds, yellow-greens and blues and in her technical application a most promising feeling for the painting medium. Among other notable works are those of Feinsmith, Soyer and Hoffman.

D. B.

BOLDLY REALISIC WORK BY NAN GREACEN IN A LARGE SHOWING

STILL-LIFE paintings of startling reality are the outstanding point of interest in the exhibition of Nan Greacen's work at the Montross Gallery. Miss Greacen succeeds best when she sets her

subject in brilliant sunlight as in *The Blue Chair*. Here, in vivid contrasts of light and shadow, its broken cane seat and the other objects in the composition seem to be positively bursting with actuality. All the tactile qualities of silk, stone andwood are represented with telling effect in the composition of that name. *My Grandmother's Teapots*, a very large canvas gives, too, its faithful version of the surface of china and earthenware in life size. Most appealing in the group, however, is a comparatively small painting of petunias, whose varied purple shades are striking against the brilliant white shingled surface of a house. The portraits, which constitute a large part of the exhibition, have a tendency to adhere to a formula, an able one it is true, but they lack the clear luminosity and brilliant color of the still-lifes. This is vigorous work by an artist of sound technical ability.



EXHIBITED AT THE LILIENFELD GALLERIES

DERAIN'S "BRIDGE AT ST.-MAXIMIN," STRONG IN COLOR

FRESH LANDSCAPES BY KLITGAARD

EORGINA KLITGAARD, G sensitive recorder of trees, whether they are in the full bloom of May or bare patterns against the snow, is showing a score of her recent paintings at the Rehn Galleries. Her sense of the landscape of the Catskills is derived from an intimacy with it which she apparently enjoys in every phase. She sees it fundamentally in terms of firm design, the rolling brown fields and hollows in juxtaposition with the skyline of mountains. New Year's, one of the best constructions in this group has almost the quality of a Currier & Ives print in its clearly drawn line.

But Mrs. Klitgaard can evoke all sorts of fragrant Spring breezes as well as give the static feeling of a snow scene, as her Landscape With Blooming Tree is evidence. In these and in the Mountain Landscape With Fog in which the crispness of the fundamental elements of the design is reinforced and not blurred by the delicate mist, she shows a resourceful way of handling her subject. Her figure paintings, which include several studies of a new baby, are disappointing, veering dangerously near to being sentimental. But the

figure of the man in *Man and Baby* is painted and lighted with a sure understanding of plastic values.

J. L.

POWERFUL PAINTING IN AN OLD MASTER STYLE BY HIGGINS

I T IS tempting to pin the work of Eugene Higgins, now at Kleemann's, down to a series of antecedents, for traits associating his strong, dark canvases sometimes with Daumier, sometimes with Ryder, sometimes with the less ambitious works of Delacroix, and even, in one instance, with the etcher Meryon can be discerned. However, this artist, who shows himself in a Caraveggiesque self-portrait to be a calm and earnest painter, and who proves by his new religious works that he is still fertile and amenable to new departures in his middle sixties, has wisely used what he has been able to glean from his European training and his American background in an original *oeuvre* which reflects but makes no attempt to copy.

In *The Return* dated 1917, a grey boat, occupied by a man and a shrouded woman and filled with indefinite market products, makes

SU

its way on an abstract river in a cloudy setting—the atmosphere of a painting of the River Styx by Delacroix. Reminiscent of that same Romantic in a different mood, is the recent *Crucifixion* in rich, dark reds and blues with highlights on the body of Christ and in the somber sky.

That he has studied Daumier is apparent not only in his coloring, but in his technique: Higgins employs the Daumier manner of understructure, usually without the redrawing in black lines over the paint which often linearly tie together the planes—here vague—in the work of that master. Made in Paris in 1010 in Daumier golds, the *Man with Dog* has a relationship to the famous Louvre *Blanchisseuse*; and obviously by a man who has seen the Don Quixote series, is a landscape, framed by a large pine tree, wherein a small, bent, man walks on a road stretching through an expanse of bright green fields under a blue and gold sky.

Similar to the last picture in mood and color is the poetic warmth of the Oxcart, while the Resting Man is a lyric of the lowly in thick impasto. The plums and dark blues in Men of the Gladdagh, Ireland,



EXHIBITED AT THE WESTERMANN GALLERIES
PICASSO'S EARLY "HEAD OF WOMAN" 1905, ETCHED IN DELICATE LINE

a night shore scene in which the figures are outlined by a shimmering chiaroscuro are quite different. The subject and the atmosphere are stark, but the painting is warm and firm.

D. B.

AN IMPORTANT REVIEW OF GRAPHIC WORK BY PABLO PICASSO

AN ARRAY of etchings, lithographs and wood-cuts by Picasso at the Westermann Gallery isolates in several of his phases, the qualities of the artist as a draughtsman. The entire cycle of drawings of the saltimbanque family is present, furnishing a remarkable basis for an understanding of the paintings. The same ingenuity, the same resourcefulness is apparent in line and texture as assails the spectator in each successive period of Picasso's painting. Visage, modeled with exquisite sensitiveness, is recommended as an example of the single melody of line in contradistinction to the more complex picturization of mental processes of Scene d'interieur. Here the breaking up of the objects into planes reflects the development of a later phase, which relies upon composi-

tion for a perfect ensemble. The extreme linear simplicity and power of the *Salome* is again in marked contrast to the soft, sooty blacks of the *Groupe de trois femmes*, remarkably rhythmic in its balance of volumes.

J. L.

PAINTINGS BY WILLIAM JOHNSON: ARTS & CRAFTS BY HOLCHA KRAKE

A STRONGLY marked Scandinavian interest pervades the current exhibition at the Artists Gallery where William H. Johnson is showing his paintings and woodblocks, and Holcha Krake's ceramics and tapestry are on view. Johnson's wavering line is sometimes used rhythmically in his watercolors to describe the streets of Oslo and the little towns of Norway and Denmark. Sometimes it only seems wavering, like the lines in a Disney cartoon. Much more developed and interesting are his colored woodblocks of heads, striking and penetrating in their psychological values. Man and Woman

recalls the powerful expression of Rouault, as does Nightbirds, also a study of people, derelicts of civilization which one does not associate with the countries of Scandinavia

The tapestry of Holcha Krake is a handwoven copy of the Baldershol Church tapestry in Norway, the original of which was made in 1180. Its soft colors are harmonized skillfully, so that a real feeling of mediaeval work is recreated. The ceramics, rough in surface, are simple as to shapes. Glazes are subdued in tone, and these pieces recommend themselves for the sturdy quality of their design.

J. L.

EASEL PAINTINGS BY A MURALIST: PAUL O'HIGGINS

PAUL O'HIGGINS, one of the group of younger painters of Mexico, grown out of the renascence which burst upon the world in the murals of Orozco and Rivera, is showing a small group of his easel paintings at the Bonestell Galleries. He paints from reservoirs of feeling freed by the Revolution, repudiating the bourgeois idea of are a esocial adhringing it literally out into the open as an instrume of aducation and propaganda. Photographs of his murals, true frescoes in the Rodriguez Market in Mexico City among the most brilliant and forceful of any of the younger group are included in this exhibition.

Similarly the easel paintings now on view are done in encaustic, and the areas of flat color used are particularly effective in this medium. Dark in hue, simplified but eloquent in their forms, these paintings reveal a deep intimacy with the life of the country. They are not bombastic statements of social injustice, they are representations of proletarian life, chauffeurs, soldiers, a newsboy, workers in different trades. They are not seen from above, overflowing with pity, they are seen as one worker sees another, but more profound in their implications than would be possible to merely a surface view. There is fire

in Lawbreaker, there is humor in Adam and Eve, the lady wearing spectacles, but looking not at all in the direction of the minute and unimportant figure of man. Members of the artists' group in Mexico function not as isolated individuals today, but as a combination labor union, guild, shop and agitation committee, teaching apprentices, issuing posters and editing a newspaper. Out of such a background comes an understanding of a people which makes possible these clear and moving views of its life.

J. L.

THE RECENT SCULPTURE OF A WOMAN'S ORGANIZATION: A LARGE SHOW

NO SPECIAL connection is made between the drawings and sculpture by the National Association of Women Painters and Sculptors exhibited at the Argent Galleries. In a large group of nearly a hundred items one feels that an opportunity to relate the shorthand notes of a sketch for a piece of sculpture, which so often illuminates the full-fledged work, has been overlooked. Dominating in interest are the two pieces by Cornelia Chapin, the *Penguin* in

Norwegian granite being of a material which is said to be the oldest stone in the world. Certainly the artist's deep comprehension of mass and tension in terms of smooth, controlled rhythms, place her work in the front rank of contemporary sculpture. Sally Lustig shows two drawings, both notable for the smoky quality of her blacks, and both strongly compelling in her sympathetic understanding of the victims of social upheaval. Dorothy Lubel Feigin's *Snow Workers* is similarly contemporary in its emotional quality. Genevieve Karr Hamlin's always adroit handling of wood in her small sculpture is to be seen in *Gethsemane*. Helen Ellis's *The Dancers*, carves an informal interpretation of the innocent enjoyment of treading a measure.

ECLECTIC SCULPTURE BY BURR MILLER, AN ACCOMPLISHED TECHNICIAN

CONFORMING to a recent policy of interspersing its weekly sales with exhibitions of the work of living artists, the American Art

Association-Anderson Galleries currently offer the sculpture of Burr Miller. The fifty pieces of this assiduous practitioner, eclectic as to style but monotonous in concept, range from Rodin-esque marbles to a few apparently uncongenial experiments in semi-abstract composition. Academic portraits entitled variously Serbian Princess, Polish Countess, Katharine Hepburn or anything else, are worked and overworked into a state of lifeless finish. Respect for realistic detail obviously conflicts with the pseudo-modernity of some of Miller's figure compositions, the poses of which are often distinctly strained. Experiments in a broader technique, have, however, produced the highly satisfactory Birth of Venus, solid and well organized. Selected for exhibition in the American section of the Golden Gate International Exposition, it will successfully uphold the more conservative trends in our national sculpture.

HAITIAN NEGROES RENDERED BY LU DUBLE

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L' DUBLE'S three dimensional conceptions of Haitian Negroes comprise the current exhibition of sculpture at the Marie Sterner Galleries. The Haiti exposed in these works is the Haiti of Voodoo, seen as absurd and lurid. The figures lose almost all human quality in their exaggerated postures and too obvious caricature, their excessive contortions skirting the border of the ludicrous. Cast iron is the medium of this artist who has attempted to avail herself of the possibilities of the material for deep and sharp hollows and depressions, sometimes going as far as to suggest eyelashes with thin edges of brittle iron. Although most

of the castings have a rather mechanically modeled surface. a small figure dusted with a deep purple is particularly effective. Through a series of gracefully rising rhythms *Calling the Lao-spirit*, winner of the Anna Hyatt Huntington Prize of 1937, invites circumambulation until the progress is suddenly arrested by planes which have little sculptural relation to the whole. More successful is the group of two dancing figures which is unpretentiously playful and decorative.

M. D.

TIMELY EXPOSITION OF A GREAT PIONEER OF MODERN SCULPTURE: LEHMBRUCK

MARIE HARRIMAN'S current exhibit of sculpture and graphic work by Wilhelm Lehmbruck, tracing nearly a decade in the artist's development, is of particular importance in view of the comparative neglect that this great pioneer of modern art has received at the hands of the country to which his majestic, epochmaking *Kneeling Figure* brought the seeds of a new movement as long ago as the historic Armory Show of 1913. We may also welcome

an event which, by means of a bridge of intermediate works, links the life-size variants on the *Standing Woman* of 1910 to the magnificent *Torso* of 1918. Here the progression from round to elongated forms, from the natural to the semi-abstract, from the subjective to the declamatory runs its logical course.

The seventeen pieces on view also testify to the restless dissatisfaction with his own production which made Lehmbruck work and rework a given theme, modifying this expression, heightening that, effecting the almost imperceptible changes that may be seen in the three separate heads of a young girl in the show—refinements which give them their unforgettable, almost agonizing quality. It is this humble, fervent attitude, this groping after a still more eloquent language that limits the artist's creation to comparatively few themes. The richness and extent of his invention, on the other hand, may be judged by the drawings and etchings on display, many of them presumably destined for three dimensional form—a tantalizing glimpse at unborn works of which we are deprived by Lehmbruck's suicide in 1919. In themselves, however, they are more than



EXHIBITED AT THE MARIE HARRIMAN GALLERY

BUST OF THE "KNEELING FIGURE," ONE OF LEHMBRUCK'S FINEST TYPE HEADS

compositional figure studies, the sweeping arcs to which he reduces the human body even foreshadowing Picasso's brilliant arabesques of the early 'thirties.

It is said that artists are inevitably impelled to portray themselves. Certainly Lehmbruck could have created no truer psychological self-portraits than his grave, troubled *Thinking Man* or the furious little figure of 1915, raging at his impotence to impress inert matter with the stamp of his individuality.

An interesting early work is the Young Girl Poised of 1910 which so nearly reproduces the attitude of one of Gian' di Bologna's most delectable little bronzes. Despite this and similarities in the rich, soft modeling, the spirit of the two works is poles apart—as far, indeed, as are Maillol's placid forms from the incisive sickle that is Lehmbruck's Bending Figure.

Climaxing the show is the last big torso, stately, almost geometrical in concept yet unbelievably living in rendition. This is a work in which form and content have been fused, one feels even to the artist's own satisfaction and one which fulfills Lehmbruck's definition of sculpture as being, in truth, the substance of things.

R. F.

(Continued on page 20)

REVIEWING the ROMANTIC REVOLT

From Gros to Guys at Springfield

BY ALICE K. BAUSMAN

THE school of painting rising from the great Romantic movement which swept France at the beginning of the nineteenth century is the object of an exhibition, "The Romantic Revolt," on view at the Springfield Museum of Fine Arts until March 5th. Far from meaning all things to all men, Romanticism, because of its liberating forces in conception and technique, became at once a many-faceted jewel reflecting the temperaments which molded it. Each of the five men, Gros, Géricault, Delacroix, Daumier and Guys whose work is shown in the exhibition, brought to the movement his own personal characteristics.

Beginning with the work of Antoine-Jean Gros, not essentially a Romantic, the exhibition attempts to show what Romanticism meant to each. Gros, infusing into his painting an appealing melodrama, became the unconscious forerunner of Romanticism. Such canvases, for instance, as Murat Beating the Egyptian Army at Aboukir, loaned by the Duc de Trévise through the courtesy of M. Knoedler & Company; and Portrait of Marshal Massena, loaned by Robert C. Vose, prove Gros to be, however unwilling, one of the most potent influences of later Romantic painting.

Géricault, quick to mirror the Weltschmer of the times, made of Romanticism a reflection of his own passionate and rebellious personality whose instability did not, however, prevent him from painstakingly perfecting his almost academic delineative ability. His magnificent drawing, as shown in Hercules Slaying Lichas, loaned by the Smith College Museum of Art; Study of a Torso, loaned by the Corcoran Gallery of Art; and his self-portrait, loaned by the Detroit Institute of Arts, prove him to be unhampered by any limitations of his own or conventions of others.

Delacroix, who lived a life of intellectual asceticism and who was active only in his dreams, turned Romanticism into a refuge from which he drew vicarious and not entirely satisfactory enjoyment. His longing for a life of excitement, full of color and drama produced, nevertheless, work which proved to be the very heart of the Romantic movement in painting. In such canvases as *The Lion Hunt*, loaned by the Museum of Fine Arts in Boston, *Arabes en Voyage*, loaned by The Museum of the Rhode Island School of Design; or *The Signal*, loaned by J. Frederic Byers, he has infused all



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LENT BY THE SMITH COLLEGE MUSEUM OF ART TO THE SPRINGFIELD MUSEUM A DRAWING BY GERICAULT: "HERCULES SLAYING LICHAS"

the swish and swirl, grief, hope, fear and endless longing for which his Romantic soul longed.

But though Delacroix might love the past, hate the present and fear the future. Honoré Daumier, spoken of now as a classicist, now a realist, and now a Romanticist, discarded time and spent his efforts in examining the lives of his fellow men. Daumier, the Romanticist, profiting by the freedom of Romanticism, turning it into a lens for the study of the commonplace, is best seen in the exhibition in *Don Quixote and the Dead Mule*, loaned by the Metropolitan Museum of Art: Children Under a Tree, loaned by the Toledo Museum of Art; and Street Musicians, loaned by Mr. and Mrs. Joseph Winter-

botham. Here one may see his mysticism, his open compositions, and his tenuous outlines. Freedom of spirit and vibrancy of line Daumier learned from Romanticism. Compassion and understanding he contributed to it.

A breezy largeness, an elegance and sophistication were the contributions of Constantin Guys, whose work gives the fillip to the aftermath of Romanticism. His easy familiarity with other lands and peoples, shown in *The Sultan's Coach*, loaned by the Museum of Modern Art. Guys saw through the veneer of his subjects and though on the surface his Romanticism flatters them, upon closer examination they do not always fare so well.

For those who believe that the Romantic movement died with Mme. de Staël and Chateaubriand this exhibition will seem a mere decadent sequel, but for those who see in Romanticism a changing, ever growing movement, it will not seem of too slight importance.



LENT BY THE MUSEUM OF MODERN ART TO THE SPRINGFIELD MUSEUM OF FINE ARTS

"THE SULTAN'S COACH," A WATERCOLOR IN THE ELEGANT STYLE OF CONSTANTIN GUYS

ART THROUGHOUT AMERICA

NEW YORK: THE METROPOLITAN ACQUIRES TWO RARE ALTARPIECES

FROM the distinguished collection of Mrs. John D. Rockefeller Jr. the Metropolitan Museum has recently acquired by gift two

unique Wei altarpieces which, together with the example in the Boston Museum of Fine Arts, are the only complete altars of the type in existence—a remarkable enough scarcity in view of the many fragmentary altar figures which have survived, indicating that great numbers of such works were created during the Wei, Sui and T'ang Dynasties. The magnificence of these examples, with their solemn central figures, elaborately wrought aureoles suggesting both flickering flames and the twining tendrils of the lotus, flanking guardian figures and flying choirs of apsaras playing musical instruments mark these as some of the finest known monuments created by the Chinese for the glorification of the Buddha. Though of heavy metal, an illusion of extraordinary lightness has been achieved by the vitality of the wind-blown draperies and the living curves of the plant motifs which so perfectly counterbalance the majesty of the Buddha.

In either altar the central figure stands in the traditional posture of bestowing the blessing of fearlessness. The right hand is raised, palm out, while the left hand inclines downward. In the larger altarpiece the Buddha stands atop a three tiered pedestal, the forms of which derive from the lotus. Standing and seated bodhisattvas, flaring, acanthus-like leaves, the figure of a genie who bears the

incense burner and the jubilating apsaras, all contribute to the incomparable richness and fantasy of the piece. An inscription, though a good deal damaged, establishes its date as 542 A.D. Scarcely less majestic is the smaller altar, which may possibly be of a slightly earlier period. Here the Buddha is taller and less em-

phasis is placed on the secondary characters. His aureole is more broadly treated and suggests a wheel in form.

Both of these altars came to light in 1924 in the Hopei province. They were lent by Mrs. Rockefeller to the International Exhibition of Chinese Art in London. Though they have been variously loaned to the Metropolitan and exhibited on these occasions, the Museum is deeply grateful to now be able to count them among their permanent treasures.

MINNEAPOLIS: A NEW LUCAS

A NINETEENTH century
Spanish artist hitherto
little known in America, but

whose reputation is constantly being enhanced by the increasing numbers of his pictures which are coming out of his native country, is Eugenio Lucas whose *Bull Fight* is one of the most striking recent purchases of the Minneapolis Institute of Arts.

As will readily be recognized, Lucas was an ardent admirer of

Goya, with the result that his works have even, on occasion, been confused with those of his predecessor. Not only does he use a similar, abbreviated style of drawing, but the color itself has some of the violent, emotional quality as that with which Goya described his scenes of action. This palette, together with Lucas' great freedom of treatment, were important influences in the development of the latter nineteenth century Spanish painters.

The Bull Fight, a consistently popular local theme, is a work full of vivid contrasts and dramatic movement. The frenzied horse, the gored toreador and the bull form the central links of a circular composition which ranges from brilliant blue, crimson and ochre tones in the foreground to the sharply receding, slightly sketched grey and black figures shown against a dark, sullen sky. Though lacking those golden tones with which Lucas is generally associated, the new Minneapolis canvas well exemplifies that mastery of dramatic action and flowing movement which this nineteenth century painter depicted with such ease. The photographic rapidity with which the scene has been caught also stamps Lucas as one of the forerunners of Manet and the Impressionists.

Other recent painting accessions announced by the Museum include a *Portrait of Mrs. Lincoln*

Manson characteristic of Sargent's most mature style, acquired through the Elbridge C. Cooke Fund, and *The Holiday*, a decorative, patterned landscape with figures by Prendergast. The Sargent was executed in 1891 as a present for the sitter in whose house the painter had spent the better part of a year.



PRESENTED BY MRS. JOHN D. ROCKEFELLER, JR. TO THE METROPOLITAN MUSEUM BUDDHIST ALTARPIECE OF THE WEI DYNASTY DATED 524



RECENTLY ACQUIRED BY THE MINNEAPOLIS INSTITUTE OF ARTS
"THE BULL FIGHT" BY EUGENIO LUCAS, XIX CENTURY SPANIARD

HONOLULU: ROY EXHIBITED

THE appetizing and elu-I sive painting of Pierre Roy is currently to be seen at the Honolulu Academy of Arts in an exhibition of small canvases which will remain on view throughout February. Though the actual nature of their charm cannot be pinned down with the ease with which the artist pins paper butterflies to his canvases, there is here some of the technical facility of the Dutch still-life painters combined with a gourmet's pleasure in foods and wines and an almost scientific interest in the true nature of the external world-

from feathers and sea shells to the texture of metal, stone and wood. Pierre Roy's incomparable craftsmanship does not appeal to painters alone. His is the art of arresting in time the objects of everyday life and endowing them with meaning for everyone. Trompe-l'oeil compositions and two interiors of the artist's studio have attracted attention in the show. The latter are notable for the controlled lighting and composition which brings out a complete mood and personality of the rooms and their inhabitants-even though no human being is visible



RECENTLY PRESENTED BY WILLIAM O. AND ERNA S. GOODMAN TO THE CHICAGO ART INSTITUTE XVII AND XVIII CENTURY CONTINENTAL PEWTER HOUSEHOLD OBJECTS

WASHINGTON: AN AMERICAN PREMIERE OF MODERN SCOTTISH PAINTING

THE first representative exhibition of contemporary Scottish L painting to be held in America was just opened at the Whyte Gallery and will continue through March 16. This show is of particular interest at this time since it coincides with the important exhibition of Scottish Art now being held in London at Burlington House

The artists here represented belong to different groups and generations living in and outside of Scotland. Included are such strong personalities as Sir Muirhead Bone, Sir D. Y. Cameron and James McBey, whose etchings have attained international fame; and Charles Rennie Mackintosh, the designer of the Glasgow School of Art (at its time the most modern building in Europe). A group of painters known in Paris as Les Peintres Ecossais is represented

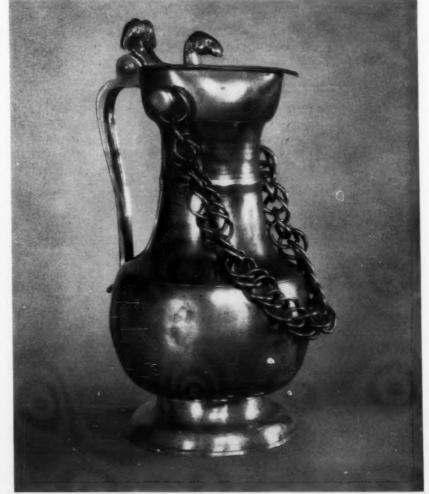
by S. J. Peploe, whose poetic Iona landscapes are known over the world; by J. D. Fergusson, a well-known Parisian figure, who is currently holding an exhibition of his painting and sculpture at a leading London gallery; and by Leslie Hunter whose work even before his early death was noted for its magnificent color. Works by the above group are to be found in the Musée du Luxembourg, the Tate Gallery and other important European museums. Other mature painters such as the expatriates Duncan Grant and R. O. Dunlop, and Archibald McGlashan, a Glasgow artist whose ability to render the evanescent moods of voung childhood has brought him recognition, are shown along with such younger artists as S. d'Horne Shepherd, Edward Baird, William Gillies, Hugh Crawford and Graham Murray, whose lively imaginations have seized and re-interpreted new aspects of Scottish life and scenery untouched by the sentimental nineteenth century purveyors of bonnie Lowland lassies and bony Highland

Despite the great variety to be found in this exhibition, one presented to the Art Institute of Chicago. This collection is particularly rich in domestic utensils such as measures, tankards, plates and other household objects-types rarely encountered and of great associational interest. One of these is a Scottish tappit-hen, or standard measure for claret, dating from 1669. Measuring vessels, which are among the oldest known in Europe, are the baluster measures with flat lids, of which five examples appear in the collection. Other rare pieces designated for the same usage come from France, the island of Jersey and from Ireland.

Swiss wine flagons, each bearing the distinguishing mark of its canton, are particularly handsome examples of the craftsmanship of the eighteenth century. The spouted flagon in the Goodman Collection bears a ram's head on the thumb-piece, has a heavy chain and a flat, heart-shaped lid that establish it as deriving from the Canton of Wallis. Its designer, Abraham Ganting, who worked about the middle of the century, stamped this flagon with a mark

indicating that it was manufactured for export to England. Lavaboes, or wall fountains, finely decorated with incised arabesques or based on a shell and dolphin motif, are likewise the product of Switzerland.

From Germany comes an exceedingly interesting oil timelamp of the seventeenth century and a large and handsome plate of the same period bearing the mark of its maker, Balthasar Dauman. French covered pails for carrying soup to workers in the fields, and Dutch tobacco boxes are other interesting items in the European section of a collection which is also remarkably rich in American pieces.



RECENTLY PRESENTED BY W. O. AND ERNA S. GOODMAN TO THE CHICAGO ART INSTITUTE XVIII CENTURY PEWTER WINE FLAGON FROM SWITZERLAND

cannot help observing at least one common factor: the ability to handle high keys of color, in contrast to the English preference for subdued tonal values. Greater homogeneity is noticeable in Scottish painting than in that of England, where the conflict between the Royal Academy and independent art has raged for so many years.

CHICAGO: A GIFT OF PEWTER

THE William Owen Sawyer Goodman collection of pewter, one of exceptional interest both for the number and rarity of its pieces, has recently been

ANDOVER: DESIGN ELEMENTS

MERICAN museums are A becoming increasingly aware of a responsibility, not only to entertain their audience and impress them with the importance of their collections and exhibitions, but also to increase the perception of this audience in regard to the real significance of objects on display. To present visually the elements of the v muse Galle throu in pa arts.

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the visual arts is now becoming a specific function of a new type of museum exhibition. As the fourth annual exhibition, the Addison Gallery, Phillips Academy, Andover, Massachusetts, is showing through February a series of design elements and their application in painting, sculpture, architecture, the industrial and advertising arts.

"Design means order. It harmonizes relationships of lines, shapes, spaces, colors, textures, and forms. It synchronizes a mass of what might be unrelated detail so that an idea or feeling may be effectively projected." With this introductory explanation, the elements of design are set forth visually on six-foot plywood panels, brilliantly colored. One panel, illustrating rhythm, takes up movement by alternation and by repetition, another is concerned with movement by gradation. Mounted on the panels are photographs, sketches, and diagrams of line, form, and color, illustrating each different element.

Concrete application of these design elements to architecture, painting, sculpture, advertising, and the industrial arts is the theme of the concluding room of the exhibition. The central space is devoted to the industrial arts, with a radio, a woman's hat, textiles, chairs, silverware, and glassware being analyzed from the points of view set forth in the introductory panels. Architecture is represented by

large scale photographs, models and diagrams of Radio City and its Music Hall: the elements as applied to sculpture are interpreted through The Monkey and Young by John B. Flannagan and abstraction by the outstanding French modernist, Jacques Lipchitz. Design in advertising is presented in posters by Cassandre, lent by The Museum of Modern Art. Analysis in terms of form and color of painting by Preston Dickinson and Maurice

Prendergast completes the sequence. The whole is a convincing display of the interrelationships of the visual arts, and should introduce to those inclined to look at art as "nature," a sense of the man-made order which underlies it.

BUFFALO: A LOAN OF MASTERWORKS FROM THE MUSEUM OF MODERN ART

IN CELEBRATION of the opening of a Room of Contemporary Art by the Albright Art Gallery in Buffalo, the Museum of Modern Art in New York City is lending a collection of twenty-two of its finest pictures for an exhibition in that room. This is probably the only moment at which such a loan could have been made, as the new building to which the Museum of Modern Art is moving will soon be completed and its paintings hung upon its own walls. Meanwhile the Albright is the fortunate object of this unique gesture on the part of the greatest museum of modern art in America.

Contained in the varied collection of material to be shown are several of the Bliss pictures, notably Cézanne's Bather. Both European and American painters are represented, the full list being as follows: Cézanne: Bather, and Fruit and Wine; Braque: Oval Still-Life; Burchfield: Interurban Line; Seurat: Lady Fishing; Sheeler: American Landscape; Utrillo: Church in Provence; Redon: Silence; Chagall: Jewish Wedding; Chirico: Nostalgia of the Infinite; tisse: Bather; Miro: Catalan Landscape; Dali: Persistence of Memory; Kuniyoshi: Golf Player; Derain: Landscape; Gropper: The Senate; Léger: Breakfast; Benton: Homestead; Spencer: Near Avenue A; and Picasso: Seated Woman, and Green Still Life.

The enormous audiences and keen interest in the Room of Contemporary Art during the six weeks since its opening, a period during which two different exhibitions of contemporary works were shown, assure this new loan exhibition a large and appreciative public.

NEW YORK: VARIED ACCESSIONS OF THE COOPER UNION MUSEUM

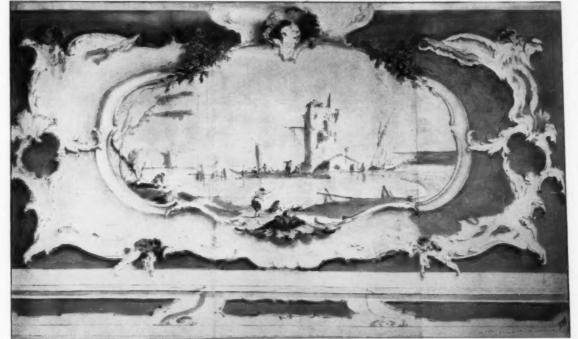
A SPECIAL art exhibition representative of the more than seventeen thousand accessions to the Cooper Union Museum for the Arts of Decoration in the past year and including work by Tiepolo, leading exponent of the eighteenth century Venetian school of painters, and Le Prince, French artist of the same period, has just opened at the Museum, to continue through March 18.

The showing comprises pieces from a bequest of the late Erskine Hewitt, gifts by Norvin Hewitt Green and the late Herman A. Elsberg, New York designer and collector, and other acquisitions, some of which were purchased from the Friends of the Museum Fund.

Giovanni Battista Tiepolo is represented by a drawing for a dedication page of a book, depicting *Venus and Time*, and a painting

of the *Immaculate* Conception. The latter, six by three and one-half feet, shows the Virgin standing on a crescent moon and the orb of the earth and treading underfoot the serpent which is holding the forbidden fruit in its mouth. She is attended by adoring angels and cherubim.

Of the work of the French artist Le Prince, who developed the process of aquatinting, are shown a fourfold screen decorated with *chinoiseries* and illustrated by paintings depicting in-



RECENTLY ACQUIRED BY THE COOPER UNION MUSEUM FOR THE ARTS OF DECORATION

A PEN AND COLOR WASH DECORATIVE DRAWING IN THE VENETIAN MANNER BY GUARDI

cidents in Aesop's *Fables*, two aquatints, and a drawing containing some of the Russian types made familiar to Le Prince during his travels in Russia.

Another Hewitt gift, an exhibit of historic interest, is a music rack of *repoussé* steel with the initials of Marie Antoinette, thought to have been made for her by her husband, Louis XVI.

Two woven portraits, thirty-nine by twenty-eight inches, by one of the most famous of the eighteenth century designers, Phillipe de La Salle of Lyons, are shown, as well as a portion of flock wall covering made in England in the seventeenth century. Several wall-papers from the Jeremiah Lee mansion in Marblehead, Mass., of English production in the middle of the eighteenth century, complement the latter. They have a large scale floral and foliage design and are of interest not only as examples of English wallpaper of an early period but for their close similarity to the design of blue resist-printed textiles produced in England and America during the eighteenth century.

A pair of still-life drawings by Jean-Baptiste Oudry, director of the Royal tapestry workshop at Beauvais, France, during the reign of Louis XV, is another purchase by the Friends of the Museum Fund. The drawings, of fish and a parrot, are in crayon on blue paper and were signed and dated 1740. They have been in, successively, the French collections of Andreossy, Goncourt and Beurdeley and the Sarah Cooper Hewitt Collection. A drawing by Hubert Robert, one of Pordenone depicting the Emperor Charles V wearing the Order of the Golden Fleece, an elegant Constantin Guys scene and a decorative example by Guardi are also included. The latter, in pen and ink and watercolor, was formerly in the collection of George Guy, fourth Earl of Warwick and is a part of the Hewitt

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Bequest. Other additions include: a secretary and ten chairs of the early nineteenth century, an important collection of laces and textiles, four Palio flags, a series of etched ornament prints by Jean Pillement, a Meissen figure and drawings by Watteau and Boucher.

HAGERSTOWN: AN ANNUAL OF CUMBERLAND VALLEY PAINTERS

PAINTINGS in oil, watercolors, pastels, drawings, and sculpture are included in the Seventh Annual Exhibition of Cumberland Valley Artists, being shown during February at the Washington County Museum of Fine Arts. Ninety-six works by fifty-four artists from the states of Maryland, Pennsylvania, Virginia, and West Virginia, make up the current show. Prize winners this year were Patty Willis of Charlestown, West Virginia, and Charles Harsanyi of Indian Springs, Maryland. The former contributed an attractively patterned, semi-abstract study of men crouching among chequered hangings entitled *Under Breezy Nets*. The picture, painted with commendable freedom, conveys a strong flavor of the salty subject in spite of the artist's economy of means. Harsanyi's Farm in December describes the effects of snow upon ramshackle barns and houses rendered with great simplicity and directness.

LINCOLN: CIRCULATING NEBRASKA SHOWS AIDED BY A CARNEGIE GRANT

AS A result of a five thousand dollar grant from the Carnegie Corporation of New York on January nineteenth of this year, the University of Nebraska will enlarge the scope of its work begun experimentally, two years ago, of bringing to Nebraska towns and rural communities, traveling art "galleries." Originated by Nellie May Schlee Vance, a woman who has been active in art affairs in the state for a number of years, the idea of organizing art exhibitions from the University of Nebraska collections found favor with the University authorities, who appointed Mrs. Vance Art Extension Leader for the state. Two main types of exhibitions have been organized. One, a group of thirty-five works, including original paintings, etchings, and reproductions of well-known works of art, is intended mainly for larger towns in the state where suitable space for the proper display of the collection is available. The other, organized for country schools, and designated as the Little Rural Gallery, brings original works of art as well as reproductions to school children in remote parts of the state where opportunities to see good works of art have heretofore been practically non-existent.

For the original works of art included in the various exhibitions, the University of Nebraska's collection of American paintings have been drawn upon. This includes the work of John Steuart Curry, Edward Hopper, Charles Burchfield, Robert Henri, Maurice Prendergast, William Glackens, and many others. The paintings owned by the Nebraska Art Association, a collection including works by Grant Wood, Thomas Benton. Leon Kroll, Reginald Marsh, and other well-known artists, are also available for loans to the University project. For the original etchings, lithographs, and prints, a large collection founded by Will C. Gregg of Hackensack, New Jersey, and another bequeathed to the University of Nebraska by F. M. Hall of Lincoln, Nebraska, are drawn upon. A selected number of original works by Nebraska artists will also be invited to the various exhibitions, now, the Carnegie grant making their rental possible.

Tintoretto on 57th Street

(Continued from page 8)

in the thin glazes of the face and hands. With the broadly brushed coloring of the Cleveland *Madonna*, this is one of the most intimate experiences of the aged Tintoretto in the resolution of his last style.

New Exhibitions of the Week

(Continued from page 15)

ROUNDABOUT THE GALLERIES: FIVE NEW EXHIBITIONS

AMONG the contemporary American artists whose etchings and drypoints are on view at the Guy Mayer Gallery are included Whistler, Pennell and Hassam and, though not contemporary in the strict sense, their work provides the best in this show. The incredible

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end sin Ve Re me delicacy of Pennell's San Giorgio, incidentally a rare print, is matched in quality by one of Hassam's studies of the flickering shadows which fall on the shingles of an old house in House on the Main Street. In this one feels not only the flutter of leaves, but the texture of the old wood has an appeal especially strong in the medium of black and white. Whistler's Bibi Valentin and Black Lion Wharf both demonstrate his original viewpoint in scenes which in less skillful hands are the essence of the trite. Particularly is the latter, with its bold form of a boat in the foreground, clearly the work of a master. This is the gallery which consistently shows the prints of the artists long established in public favor and technically outstanding in their field.

PAINTING annuals being finished, the open season for sculpture and watercolors brings to the Fifteen Gallery an assemblage by a score of members. There is the usual gamut from intimate flower pieces by Charles Aiken and Herbert Tschudy's charming, quick crayon sketch of a Warsaw Baroque church at night to such universals as Genevieve Karr Hamlin's 1939. The latter, in Indiana limestone treated in broad planes, depicting a mother and offspring undoubtedly awaiting an air-raid, contrasts effectively with Isabel Kimball's gracefully rococo Kasota stone, The Morning Star, a woman more concerned with poetry than with dictators.

CLOSE upon Patrick O'Connor's exhibition of paintings at the Reinhardt Galleries follows the current showing of pictures by his less adept brother, Roderic, on the same walls. Most of the pictures are portraits, including several of the artist and one of Socrates. The ineptitude of the figure studies, exposed in the weak modeling of form, is somewhat counteracted by the spirited landscape *Antibes* and by the scene of Jacob wrestling with the Angel in a verdant setting. These are electric, tortuous in line and felicitous in color.

THE exhibition of old and modern masters at the Barbizon-Plaza Galleries consists of work by Gordon Grant, Charles Gruppe, Guy Wiggins and Frank Vining Smith, among others. An amazing flash-back to the early years of the century is afforded by a *Nude* from the hand of Penryn Stanlaws who, if memory serves, once did covers which vied in interest with the feminine creations of Charles Dana Gibson. One small watercolor by John Whorf strikes a contemporary note, but for the most part this is an exhibition devoted to painters of established popularity.

THE pleasure of living in Connecticut seems to be the central theme of the group showing at the Studio Guild Galleries. Alberta A. Eno can take them, as she shows in paintings of a garden and a boat-house, or she can leave them in favor of decorative studio studies of flowers and birds. Ethel B. Schiffer knows her New England neighbors. The Faithful, who go under umbrellas to church of a rainy Sunday, but she is also able to show colorfully Wild Elephants I Have Known—including a very red one. John B. Morris and Katherine M. Tilden, however, are seriously concerned with the beauties of the countryside at all seasons which they show in fresh watercolors.

Non-geographical are the works of Saro, who depicts a variety of idyllic and religious scenes in the semi-abstract manner of a decorative muralist, as well as the portraits by a young artist, Barbara A. Vaughan.

Milestones in French Paintings

(Continued from page 9)

of the North to the golden light of the great Venetians. Other Renoir portraits are the charming, already familiar Gabrielle et Coco and Jeune Femme au chapeau de paille.

Hanging opposite the Mère et Enfant is Manet's Monsieur Hoschedé et sa fille, a garden portrait of two members of a family intimately connected with artists of their day. In its unfinished state, the monumentality of its disegno contrasts effectively with the colore of Renoir. The Italian terms must be used, for in the presence of these two masters one cannot help experiencing an opposition similar to that existing between the paintings of Florence and Venice. Even in the completed work, Manet would be sharp where Renoir is indefinite, his color would be clear where Renoir's shimmers, his emphasis would be on the planes where Renoir's is on atmosphere.

The characteristics of their portraits are borne out in the still-



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lifes by which Renoir and Manet are here represented. Though briefly treated, Le Vase de Pivoines, painted by Manet about 1868, is firm in its brown, green and white statement, while Renoir presents his Chrysanthemums in singing tones. Other still-lifes include a characteristic Cézanne of about 1883-85 and Gauguin's Fruits sur une table. Painted after his return from the West Indies, it combines rather suppurated color with a certain solidity of structure and a humorous touch.

The varied offering of landscapes extends from a product of the brush of that subject of so many self-engendered controversies, Courbet here completely at peace in a glowing twilight Au bord de la mer, through Sisley to Cézanne. Semi-nocturnal, the blues, purples and gold of Gauguin's La Montagne sacrée are a paean to the diety on the summit. A Van Gogh, painted in the last year of his life, is well named Arles; Les nuages movementés. Divided into almost equal halves by the horizon-line, the quiet of the green field disturbed only by nervous yellow flowers, gives birth to trees whose animated branches reach into a sky filled with almost hysterical white clouds accented in purple.

A red and green view from Bibémus and La Montagne Ste.-Victoire of 1804-1900 are the Cézannes. The latter, a study of the mountain completely by itself, is without benefit of the foreground or tree-wingpieces which usually lead the eye into the picture. Though somewhat disturbing, it is an interesting departure which enhances the power of the natural phenomenon. Sprung out of Cézanne, and perhaps painted after his visit to him in 1888, Renoir's Varangeville is a very personal interpretation of the manner of the other man.

In addition to the well known, powerful Cèzanne Portrait du fils de l'artiste from the middle '90s and a charming Corot Femme à la Mandoline, this rich score of paintings is rounded out by two small gems. One is a Seurat study for Chicago's celebrated Un Dimanche d'Eté à la Grande Jatte-monumentality in broken color on a small scale; the other is Degas' La Repétition pour le ballet. A tiny painting in brilliant yellows and blues and quiet greens and browns on grey silk, the Degas is exceptional in this genre in being signed by the artist himself. The quality of this delectable little masterpiece shows the ideal result of influence intelligently handled: an absorbing from Oriental art of its atmosphere without a borrowing of its forms.

Watercolors from a Dual Standpoint

(Continued from page 12)

Aaron Bohrod's two Chicago paintings are richly imaginative interpretations of the commonplace. Otto Botto's Day's End is gay in the rhythm of figures trudging swiftly home, quite different from David Fredenthal's more socially conscious The Workers See the Sky, which is strong in its sense of dramatic values, not particularly agreeable in color, but vital in emotional concept. Harriton, who is developing into a painter constantly handling more complex themes with ease, is more objective than usual in Sidewalk Millinery Stand. Lewis Daniel's Great Companions, deeply sympathetic, is glowing in its color harmonies.

But what is in the nature of personal comment becomes a stronger force in the hands of artists like Lucille Blanch and James Turnbull. Pogrom and Spanish Girl by Mrs. Blanch are painted so quietly that the full horror of their significance is not comprehended at once. Turnbull, against the curious pink of the Arkansas soil depicts Sharecropper Children, equally terrible in its implications.

A great tradition is behind Peggy Bacon's The Great Question and The Spirit of Rain, but its freshness is the fruit of an individual, personal view. And there is humor in Lucille Corcos' Everybody Meets the Boat, bustling with modern atmosphere. The delicacy of architectural forms is skillfully exploited by Rainey Bennett in Stone Quarry: Evening, and in Henry Keller's Lively Bathers the color is distributed with animation. It is difficult to place Max Weber's Resting Dancer. The mingling of the colors and the solid sense of form make it memorable however. His is a style so individual it defies pidgeon-holing.

Disappointment lies in Reginald Marsh's two examples, in respect to his color, which is disagreeable without being particularly significant. And in Edward Hopper's Crossing at Eastham one is amazed by the lack of content in a painter who can be so arresting. A quarter of the painters of the Whitney exhibition are new to its walls. But it is not only they who introduce the freshness one feels throughout. One feels that the watercolorists here are keeping step

with the times.

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COMING AUCTIONS

Howell-Heifetz Furniture and Decorations

E NGLISH and American period furniture, miniatures and jades, old English porcelains, early American hooked rugs, and Oriental carpets with other art property and a Russian sable shoulder cape of superb quality, comprising property of Mrs. Emily Howell of Bernardsville, Jascha Heifetz and other owners will be dispersed at public sale at the Parke-Bernet Galleries, Inc., on the afternoons of March 3 and 4, following exhibition there daily from February 25. The furniture is largely Chippendale, Heppelwhite, and Sheraton of English and American origin, with a considerable group of Regency pieces. The variety of chairs and tables includes a pair of Heppelwhite carved mahogany side chairs with beautifully designed backs consisting of an interlaced heart framing a fluted openwork anthemia splat; a Chippendale walnut tilting tripod table of Philadelphia origin; a Sheraton upholstered "Martha Washington" armchair; a Regency inlaid mahogany sofa table and a Regency



HOWELL-HEIFETZ ET AL. SALE: PARKE-BERNET GALLERIES
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card table; and a pair of Chippendale mahogany side chairs by a Providence, R. I., maker.

Other notable items of furniture are a George III mahogany break-front bookcase in architectural style, a Chippendale mahogany and blue damask settee and a Phyfe sofa, a Chippendale desk in curly maple, a Sheraton mahogany and satinwood secretary of New England origin, a Chippendale carved mahogany wall mirror with scrolled crest and base, dining tables including George III, Sheraton, and Regency examples. A Sheraton mahogany child's high-chair is an interesting piece, and a few items of French furniture are included.

Portrait miniatures from a New York private collector comprise French, English, and American examples, among which two portraits of handsome young men attributed respectively to the American artists John Wesley Jarvis and Robert Field are most notable. The silver in the collection includes a George II tankard formerly owned by William Hooper, signer of the Declaration of Independence. The beautiful carved jades are for the most part of the Ch'ien-lung period; there are also coral statuettes and a carved rock crystal vase of admirable quality. Two Oriental Lowestoft dinner services and a Crown Derby tea service are present in a group of old English porcelains; early Staffordshire ware includes

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a Ralph Wood "Toby" jug. Paintings include several British school portraits and one of Napoleon as the Little Corporal by Horace Vernet.

The antique American hooked rugs of the collection feature characteristic bright blossoms on softly colored grounds. A Kashan animal carpet with ox-blood red ground, Samarkand, Meshed, Fereghan, Kirman millefleurs, Kurd, and Karabagh carpets are of note, also several Chinese examples and two Aubussons. A Brussels tapestry of the late sixteenth century depicts the Israelites in Egypt within a fine and unusual Renaissance border.

Roller et al. Arms e3 Oriental Objets d'Art

THE entire collection of eighteenth and nineteenth century Japanese and Chinese objects of art, comprising netsuke, manju, okimono, and snuff bottles, formed by a European private collector, together with Oriental. European, and American arms and armor and Oriental objects of art from the estate of the late Col. Frank Roller of East Orange, N. J., will go on exhibition at the American Art Association-Anderson Galleries on February 25, prior to public sale by auction the afternoon of March 4. Properties from two private collections are also included in the sale.

The collection formed by a European private collector, acquired by him over a period of twenty-five years, includes more than four hundred and fifty carved wood, ivory, and lacquer netsuke and their variants, many of the pieces bearing the signatures of some of the most important artists in the field. This collection presents a fascinating array of these delicate miniature carvings which are, perhaps, the most characteristic product of Japanese handicraft.

Among the rare and important wood netsuke are carvings showing the female demon Hannya, with a salamander on her back, carrying a small ivory bowl; a ghost above a tomb; Daruma seated; seated animals; an oni (imp) with a mirror; and a very interesting carving of the legendary Kiyohime, with ivory face and hands, holding a temple bell with a movable ivory figure of her unresponsive love, the priest Anchin, inside. Ivory and metal netsuke, manju, kagami-buta, and okimono also include many rare, finely carved, and interesting signed examples.

The snuff bottles in the collection are of semi-precious minerals, ivory, porcelain, and glass, in various shapes. Ming, Ch'ien-lung, and other Chinese jade carvings in the sale include among them a Ming teapot and a Ch'ien-lung delicately carved scepter. Forming attractive groups are Oriental bronzes, Chinese decorated porcelains. Oriental jewelry, ceremonial and decorative objects. A collection of Chinese and Japanese decorative screens, panels, kakemono, paintings, and textiles is also of note. Included are an inscribed and signed Ming cloisonné panel showing a landscape with river, houses and figures, and a number of graceful, delicately colored kakemono with calligraphic inscription.

The interesting collection of Oriental, European, and American arms and armor includes a walnut and bone arbalest of the German Renaissance. The wooden shaft is overlaid with heavy plates of engraved bone embellished with figures and foliation, the massive steel bow having a cranquin of bright steel. Japanese and Chinese swords, East Indian, Indo-Persian. African, and Turkish weapons are to be found among the Oriental arms, and, in the armor, complete Japanese suits, East Indian, and other Oriental pieces. American, nineteenth century carbines and pistols, two English eighteenth century flintlocks and an early Austrian arquebus made by Georg Dinkel are present among the arms of European and American origin.

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Kraushaar, 730 Fifth French Paintings, to Mar. 4

John Levy, 1 E. 57 Barbizon School Paintings, to Mar. 4

Julien Levy, 15 E. 57 I. Rice Pereira: Paintings, to Mar. 6 Leonor Fini: Paintings, Feb. 28-Mar. 14 Midtown, 605 Madison ... Group Show: Paintings to Mar. 6
Milch, 108 W. 57 ... Harry Hering: Paintings, to Feb. 28
American Figure Paintings, March 1-31 Morgan Library..... French Art, to Mar. 15 Morton, 130 W. 57..... Cecil Bell: Paintings; Rotan: Sculpture, to Mar. 4 Modern Art Museum, Raymond & Raymond, 40 E. 49 Cézanne: Reproductions, to Mar. 11 Sterner, 9 E. 57 Helen Walker: Paintings, Feb. 27-Mar. 11
Studio Guild, 730 Fifth Group Show: Paintings, to Mar. 4
Sullivan, 460 Park Arthur B. Davies: Paintings, to Feb. 28

Uptown, 249 West End..... Members Group Show: Paintings, to Mar. 2 Valentine, 16 E. 57...... Utrillo: Paintings, to Mar. 4

Vendome, 339 W. 57......Group Show: Paintings, to Mar. 15

Whitney, 19 W. 8 Contemporary American Watercolors, to Mar. 15 Wildenstein, 19 E. 64...... Walter Gay: Memorial Exhibition, to Mar. 1

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HE translucent blue vase is by Ravenscroft, the man who perfected lead glass during the seventeenth century in England, and it is known as "The Savoy Vase." It is the earliest example extant of any purely decorative piece of English glass of any kind or color, and may be dated circa 1674 because of the "crizzling" or surface decay which marked Ravenscroft's experimental period. The absence of a seal also substantiates this reckoning. That it has survived the centuries in perfect condition is little short of a miracle, for not only are the handles extremely fragile, but it was evidently not regarded as a piece of any value or importance, as the slight staining of the bowl indicates that it must have been used as a flower vase over an extended period of time. Ravenscroft was less a tradesman than an independent investigator, a man of education who turned to chemistry and physics in search of improvements. He produced finally a metal superior to anything previously known, in strength and brilliance. Specimens from his glass house have been limited to a few jugs, bowls and tankards, a few of which bear his seal of a raven's head. All these are in clear glass except one mug in the British museum which is colored green.

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1. PORTRAIT OF ALESSANDRO FARNESE

Lent by The Museum of Fine Arts, Boston.

2. HERCULES AND ANTAEUS

Lent by The Wadsworth Atheneum, Hartford.

3. THE FINDING OF MOSES

Lent Anonymously,

4. DIANA

Lent by Mrs. Samuel Sachs.

5. CHRIST ON THE SEA OF GALILEE

Lent by Mr. Arthur Sachs.

6. PORTRAIT OF A MOOR

Lent by Mr. J. P. Morgan.

7. MADONNA AND CHILD

Lent by The Cleveland Museum of Art.

8. PORTRAIT OF A SENATOR

Lent by Mr. Henry G. Dalton.

9. VENUS AND MARS WITH THREE GRACES IN A LANDSCAPE

Lent by The Art Institute of Chicago. (Mr. and Mrs. Charles H. Worcester Collection).

10. THE BAPTISM OF CLORINDA

Lent by Mrs. Frank G. Logan.

11. PORTRAIT OF TOMMASO CONTARINI

Lent by The William Rockhill Nelson Gallery of Art, Kansas City.

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